



Since her professional debut as Isabella (Rossini's *L'taliana* in Algeri), mezzo-soprano **Vivica Genaux** has beguiled audiences and critics alike with her charisma, dedication, and astounding vocal technique. With a unique personal narrative beginning in Fairbanks, Alaska, Vivica Genaux has developed an acclaimed career in the most prestigious halls and theatres: Metropolitan Opera house, Barbican Centre London, Teatro Real in Madrid, Accademia Nazionale di Santa Cecilia in Rome, or Wiener Staatsoper, among others.

In 2022 Vivica will celebrate stage arts' vitality by visiting new and also former favorite venues, performing a wide variety of works and composers. Beginning the year in Italy, she will be back to Opernhaus Zurich with *L'Olimpiade* by Pergolesi, and performs with Cavalieri concert in Rome, Milan and Naples, followed by a recital with Opera Fiorentina Milwaukee. Recital engagements in 2021 have included visits to some of the world's most prestigious venues. Featuring music by Johann Adolf Hasse, Jan Dismas Zelenka, Johann David Heinichen, and Johann Georg Pisendel, *The Court of Dresden* with *Vespres d'Arnadí* arrives in Madrid, Oviedo, and Barcelona in May, followed by *Pyrotechnies: de Vivaldi à Piazzolla* with Gabetta Consort at Froville's Festival de musique sacrée et baroque on 28 May.

Première to acclaim in November 2017, Vivica's multimedia presentation devoted to the life and legacy of Pauline Viardot, *Vivica & Viardot*, was scheduled to be performed at the Salzburger Pfingstfestspiele, which was cancelled. *Il divino Sassone*, a programme featuring arias and instrumental music from operas by Hasse in which she partners with Lautten Compagny Berlin, was performed at the 2020 Bayreuth Baroque Opera Festival on 12 September 2020.

Vivica figured prominently in Theater an der Wien's 2019 - 2020 Season, being scheduled to appear in three concert performances. On 21 October 2019, she reprised her interpretation of Trasimede in Riccardo Broschi's *Merope*. Two months later, on 20 December, she returned to the title rôle in Händel's *Rodrigo*. On 29 January 2020, she made her rôle début as the eponymous heroine of Hasse's *Irene*. Also in January 2020, Vivica took her *Porpora vs. Haendel* programme with Les Musiciens du Louvre to the Valletta Baroque Festival. Vivica welcomed 2019 with Farinelli-themed concerts with Concerto de' Cavalieri and Marcello Di Lisa in Antwerp (Belgium) and Valletta (Malta). Later in January, she joined La magnifica comunità and Enrico Casazza for *Sulla Via della Seta*, a programme featuring music by Domenico Gallo, Händel, Hasse, and Vivaldi. February 2019 found her first in Poissy and Bilbao with Les Musiciens du Louvre and then in Karlsruhe for Internationale Händel-Festspiele's Händel-Gala, in which she will be joined by mezzo-

Particular joys amongst Vivica's recent endeavors are teaching engagements that have allowed her to deepen her commitment to sharing her enthusiasm and expertise with young artists. In 2017, she founded and led the inaugural course of *V/vox Academy*, in addition to leading well-received masterclasses in Rome and Weimar. She returned to Roma Opera Campus in December 2017 for the second edition of the *Dal barocco al belcanto* course and participated in ROC's initiative to prepare and perform Hasse's *Enea in Caonia* in June 2018.

Alongside her *bel canto* credentials, Vivica has been widely lauded for her performances of the music of Georg Friedrich Händel, Antonio Vivaldi, and their contemporaries. A cornerstone of Vivica's extensive Baroque repertory is the music of Johann Adolf Hasse, whose works she champions in performance and on disc. In 2017, the rôle of Piramo in Hasse's *Piramo e Tisbe* took her to Budapest, Vienna, and Valencia for performances with Europa Galante. 2017 also witnessed her rôle débuts as Lepido in Händel's *Lucio Cornelio Silla*, presented in concert with Europa Galante at Wiener Konzerthaus in January and recorded and released on CD on the Glossa label; as Eternità and Diana in Francesco Cavalli's *La Calisto* at Opéra national du Rhin; and as Arsamene in Händel's *Serse* at Opéra de Versailles.

Other recent additions to Vivica's operatic repertoire include Emilia in Antonio Vivaldi's *Catone in Utica* and Junon in Marc-Antoine Charpentier's *Actéon*, the latter sung in a double bill with Henry Purcell's *Dido and Aeneas*, presented by Les Talens Lyriques in Beaune, France, Acre, Israel, and Paris's Théâtre des Champs-Élysées in September and October 2016.

On the concert platform, highlights of recent seasons include the début of a new program featuring music composed for the mythological singer Orpheus by Gluck, Händel, Hasse, Porpora, Ristori, and Wagenseil; the continuation of *Rival Queens*, Vivica's traversal with soprano Simone Kermes of arias and duets composed for Eighteenth-Century divas Faustina Bordoni and Francesca Cuzzoni, documented on CD by Sony Classical and revived in Turkey, Switzerland, and Malta in January 2017; and a return to Chicago in February 2017 for three concerts with the Chicago Symphony Orchestra.

Some of Vivica's most memorable engagements in recent seasons include participating in the world première of Piet Swerts's *Le sack de Louvain* in August 2014, commemorating the centennial of the destruction of Louvain at the start of World War One; a rapturously-received portrayal of Händel's Giulio Cesare in Shanghai in 2014; her rôle début as Ruggiero in Händel's *Alcina* in Moscow in January 2015; singing the title rôle in the modern première of Francesco Cavalli's *Veremonda, l'amazzone di Aragona* at the 2015 Spoleto Festival USA in Charleston, South Carolina; her Brisbane Baroque début in April 2016; a tour of Asia with The Academy of Ancient Music in May 2016; and concert performances of Bellini's *I Capuleti ed i Montecchi* with Europa Galante and Fabio Biondi, recorded and released on CD by Glossa.

The winner of coveted prizes including a 1997 ARIA Award, New York City Opera's 2007 Christopher Keene Award, and Pittsburgh Opera's 2008 Maecenas Award, Vivica is the 2017 recipient of the City of Halle's prestigious Händel-Preis, which was formally awarded in June 2017. In January 2019, she received the Hasse-Preis of the Johann Adolf Hasse-Stiftung.

Vivica is frequently featured in broadcasts and CD and DVD/Blu-ray recordings, expanding an impressive discography that documents the whole span of her career to date, and she

continues to expand her concert and opera repertoires, the latter of which now extends to more than sixty rôles.